AP® Music Theory
2011 Free-Response Questions

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SECTION II, Part A

Music Theory

Time—Approximately 68 minutes

Answer questions 1-7 in the space provided. If you need to rewrite your answer to any question, use the blank pages at the end of the pink booklet and indicate on the original page where your final answer is. If you choose to use the green insert for scratch work, be sure to save time for writing your final answer in the pink booklet.

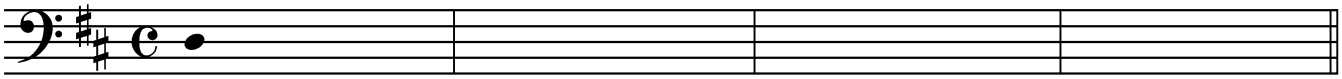
Questions 1-2

For each of these questions, you are to notate on the staves provided the correct pitch and rhythm of a short melody that you will hear. Make sure that any accidentals you use are appropriate for the key signature provided. In each case, the pulse will be established before the first playing of the melody.

Question 1. The melody will be played three times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a cello.

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin to notate it.

Moderato



The melody for **Question 1** will now be played a second time.

The melody for **Question 1** will now be played a final time.

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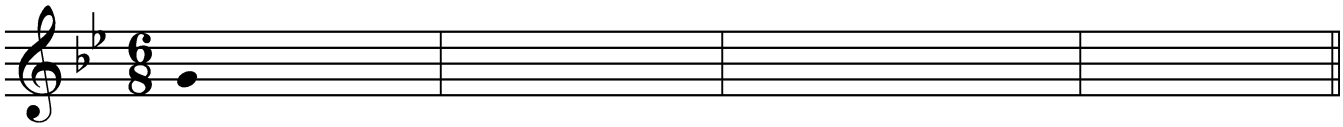
Question 2. The melody will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. The melody you will hear uses all four of the measures provided below and contains no rests. The melody will be played on a clarinet.

The pitch of the first note has been provided. Be sure to notate the rhythm of that note. Now listen to the melody for the first time and begin to notate it.

Moderato



The melody for **Question 2** will now be played a second time.

The melody for **Question 2** will now be played a third time.

The melody for **Question 2** will now be played a final time.

PLEASE GO ON TO THE NEXT SET OF QUESTIONS.

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Questions 3-4

For each of these questions, you will hear a harmonic progression in four parts. In each case, the progression will be played four times. There will be a pause of 30 seconds after the first playing and a one-minute pause after each subsequent playing. For each question, please do the following.

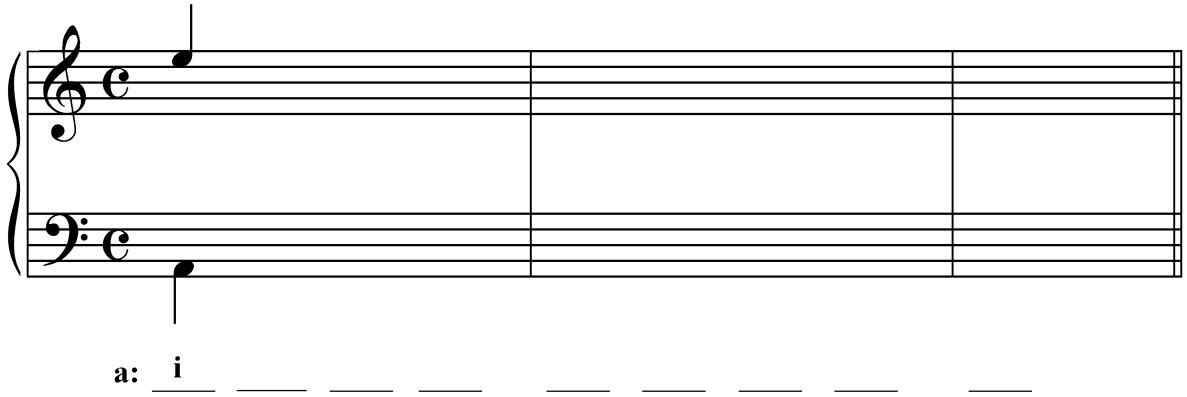
(a) Notate only the soprano and bass voices. Do not notate the alto and tenor voices.

(b) On the blanks provided under each staff, write in the Roman and Arabic numerals that indicate the chords and their inversions.

(c) Make sure to align your notes with the blanks provided.

Question 3. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Now listen to the progression for the first time and begin working.



The progression for **Question 3** will now be played a second time.

The progression for **Question 3** will now be played a third time.

The progression for **Question 3** will now be played a final time.

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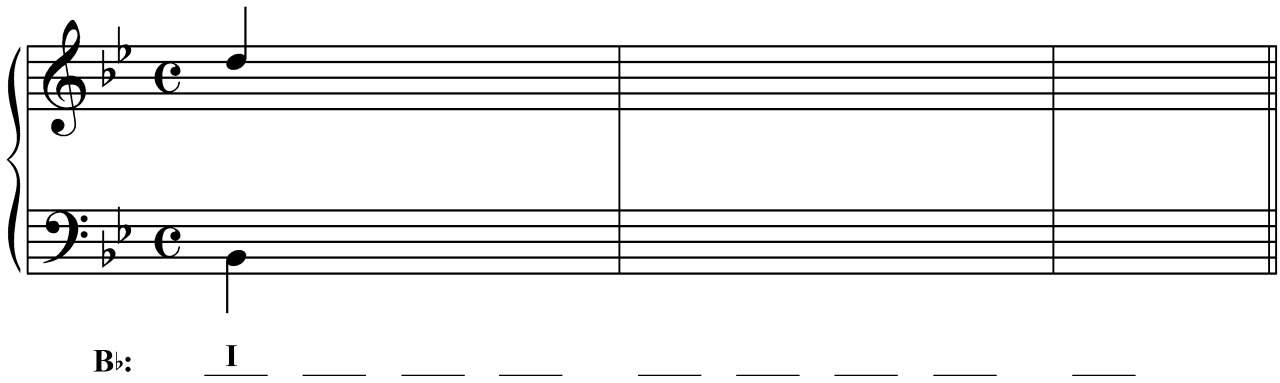
Question 4. Before listening to the first playing, please look at the staff below. Notice that there are nine chords in the progression; the soprano and bass notes and the Roman numeral of the first chord are given.

Remember to notate only the soprano and bass voices and to provide the numerals indicating the chords and their inversions.

Now listen to the progression for the first time and begin working.



The progression for **Question 4** will now be played a second time.

The progression for **Question 4** will now be played a third time.

The progression for **Question 4** will now be played a final time.

The remaining free-response questions for the theory test are without aural stimulus. You may answer them in the order you choose. You have a total of 45 minutes to complete free-response questions 5-7. A suggested time for each question is printed in your test booklet. Read the three questions carefully and use your time effectively. Now turn the page and begin work.

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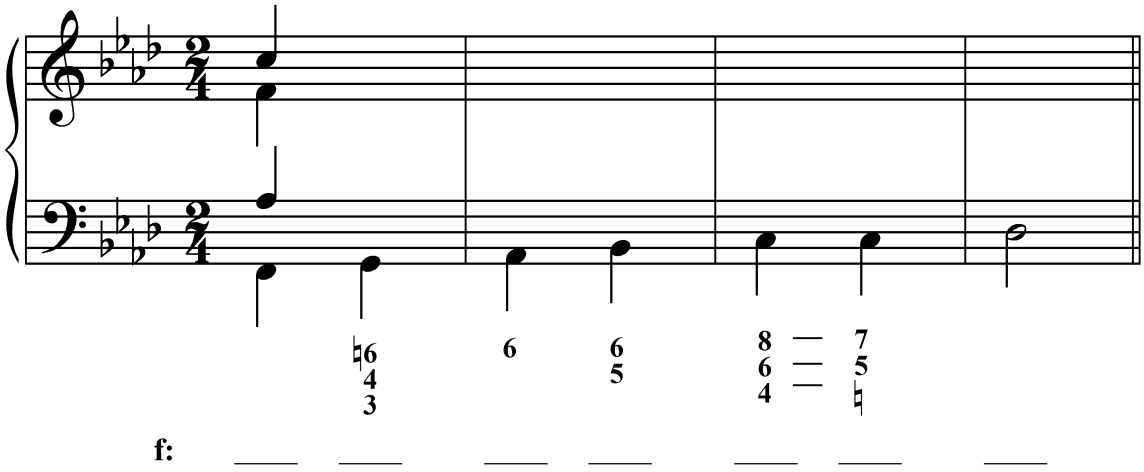
Question 5. (Suggested time—15 minutes)

Realize the figured bass below in four voices, following traditional eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the figured bass. In the space below each chord, supply the Roman numeral that appropriately indicates harmonic function.



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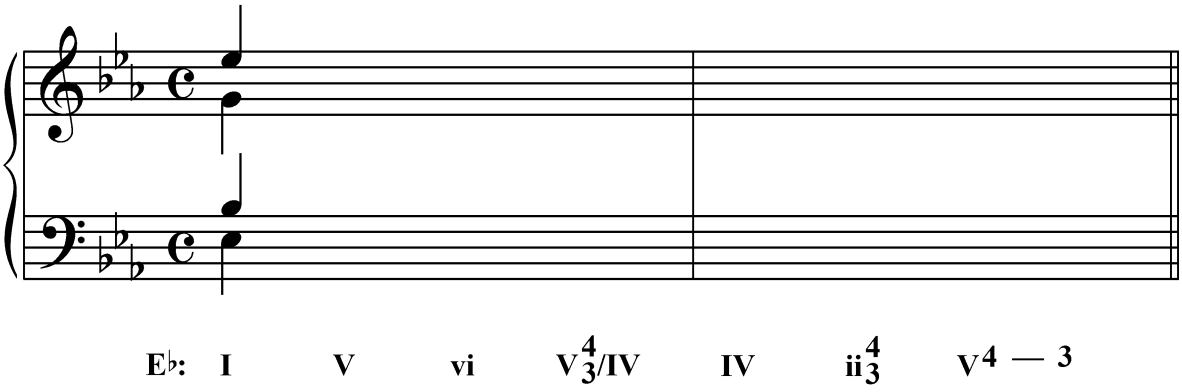
Question 6. (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.



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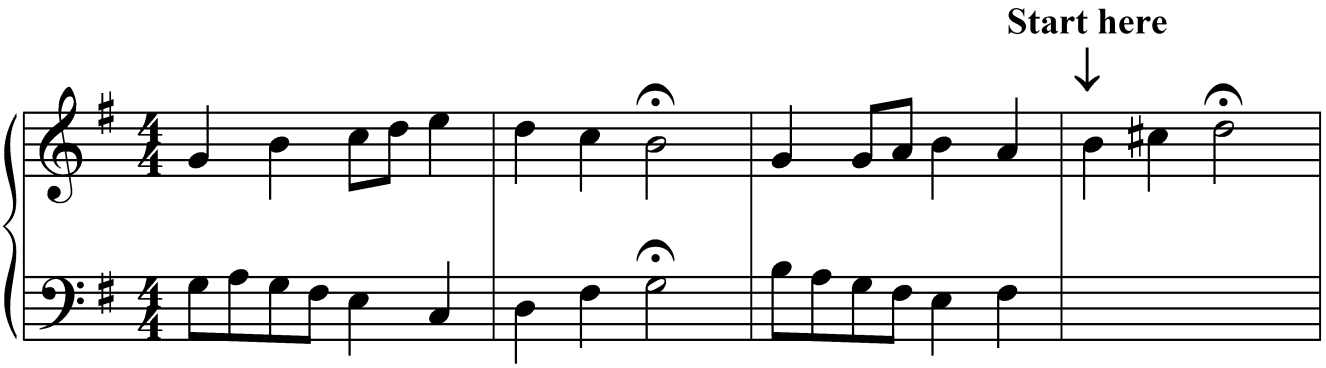
Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

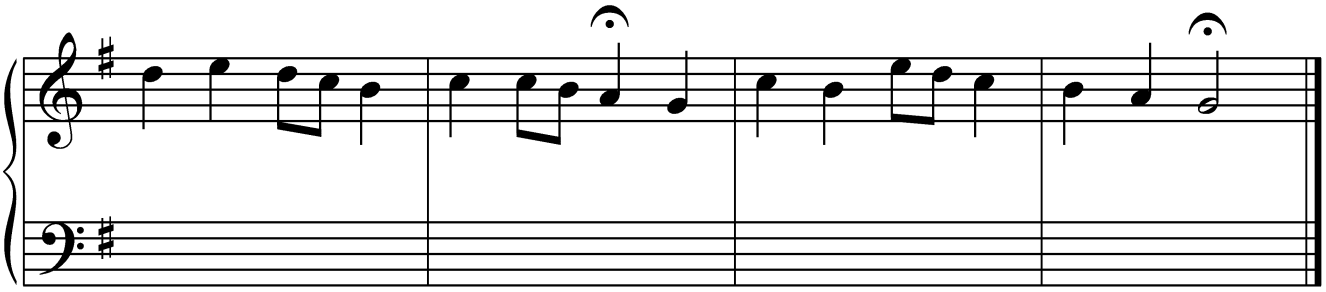
A. Keep the portion you compose consistent with the first phrase.
   1. Use an appropriate cadence at each phrase ending.
   2. Give melodic interest to the bass line.
   3. Vary the motion of the bass line in relation to the soprano.
   4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Do not notate alto and tenor lines.



Key: G

Chord analysis: **I I IV^6 ii^6 V V$^6_5$ I I^6 I vi V^6**



Chord analysis:

END OF WRITTEN EXAM

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